

Spring 5-1-2006

The Lehigh University Very Modern Ensemble (LUVME)

Lehigh University Music Department

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BAKER HALL ZOELLNER ARTS CENTER

*Lehigh University
Music Department*

2005 - 2006 SEASON

Lehigh University Music Department
presents

The Lehigh
University
Very Modern
Ensemble
(LUVME)

Paul Salerni, *director*

*featuring music
by Lehigh student composers*

Monday, May 1, 2006
8 pm Baker Hall
Zoellner Arts Center

Welcome to Zoellner Arts Center!

We hope you will take advantage of all the facilities, including Baker Hall, the Diamond and Black Box Theaters, as well as the Art Galleries and the Museum Shop. There are restrooms on every floor and concession stands in the two lobbies. For all ticket information, call (610) 7LU-ARTS (610-758-2787).

To ensure the best experience for everyone, please:

- Bring no food or drink into any of the theaters
- Refrain from talking while music is being performed
- Refrain from applause between movements
- Do not use flash photography or recording devices
- Turn off all pagers and cellular phones
- Turn off alarms on wrist watches
- Do not smoke anywhere in the facilities

MUSIC DEPARTMENT STAFF

Professors - Paul Salerni, Steven Sametz, Nadine Sine (chair)

Associate Professors - Paul Chou, William Warfield

Professor of Practice - Eugene Albulescu

Lecturers - David Diggs, Debra Field

Adjuncts/ Private Instructors - Deborah Andrus, Eduardo Azzati, David Bakamjian, Helen Beedle, David Brandom, Sam Burtis, Lise Carlson, Bob DeVos, Domenick Fiore, Scott Force, Linda Ganus, Tom Guarna, Timothy Harrell, Tim Harrison, Vic Juris, Robin Kani, Erik Lawson, Kevin McCarter, Donna McHugh, Scott Neumann, Albert Neumeyer, Patricia O'Connell, Jan Opalach, Gene Perla, Irmgard Pursell, David Riekenberg, Paul Rosenberg, Timothy Schwarz, Kim Seifert, James Thoma, Eileen Wescoe, Andrea Wittchen, Larry Wright

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PROGRAM

<i>Overture</i>	^Xu Han
<i>Decisions</i>	^Mike Nesson
<i>Message Composition</i>	^Alyssa Koob
<i>First Initial, Last Initial</i>	^Asher Christl
<i>Out of the Woods</i>	^ Philip Miller

performed by members of the
Lehigh University Philharmonic Orchestra

INTERMISSION

Trio for Flute, Violoncello, and Pianoforte	Norman Dello Joio (b. 1913)
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^Soo Hooi Oh, *flute*

^Asher Christl, *violoncello*

^Donia Jarrar, *pianoforte*

<i>Five Canons, op. 16 on Latin texts</i>	Anton Webern (1883-1943)
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I. *Christus factus est*

II. *Dormi Jesu*

III. *Crux fidelis*

IV. *Asperges me*

V. *Crucem tuam*

+Debra Field, *soprano*

+Deborah Andrus, *clarinet*

*John Frazier, *bass clarinet*

(continued)

Eight Lines (Octet)

Steve Reich
(b. 1936)

+Linda Ganus, *flute/piccolo*
^Soo Hooi Oh, *flute*
Deborah Andrus, *clarinet/bass clarinet*
*John Frazier, *clarinet/bass clarinet*
+Eugene Albulescu, *pianoforte*
^Donia Jarrar, *pianoforte*
^Philip Miller, *pianoforte*
+Paul Chou, *violin*
*Benjamin Ou-Yang, *violin*
+Timothy Schwarz, *violin*
^Jenna Warner, *violin*
*Aundrey Mitchell, *viola*
^Matthew Kupferman, *viola*
^Courtney Kelly, *violoncello*
^Asher Christl, *violoncello*
+Paul Salerni, *conductor*

*Guest artist(s) +Lehigh faculty ^Lehigh student(s)

PROGRAM NOTES

Xu Han was born in Beijing, China. At the age of 15, he moved to Budapest, Hungary. After graduating from high school, he came to Lehigh University where he has pursued a degree in music composition.

Overture is in an Italian Opera style. My parents listened to a lot of Verdi's operas when I was young; my participation in that experience has been the direct inspiration for this piece. - XH

Mike Nesson is a senior theory and composition major, probably going on to graduate school in education.

Decision's opening was originally a string quartet composition exercise which I liked very much. I decided to expand both its form and its instrumentation in order to produce this new work. - MN

Alyssa Koob will graduate this May with a Bachelor of Arts in English and Music. While at Lehigh, Alyssa participated in numerous activities including the Lehigh University Women's Track and Field team. Next fall, Alyssa will begin work on her Masters in Education degree and secondary teacher's certification at Lehigh's College of Education.

About *Message Composition*: I have come to believe that life is more about the journey than the destination. Constantly and almost always unexpectedly, life throws us unavoidable interruptions that often steer us off our intended course. This piece is about those interruptions and seeks to prove that they are not a suppression of growth but may instead be a beginning to an unexpected destination. - AK

Asher Christl is a music composition major from Seattle, WA in his junior year. When not composing, he plays cello in the Lehigh Philharmonic and works in the Music Library. He also coaches high school string students at the Lehigh Valley Charter High School for the Performing Arts. He serves as librarian for the Philharmonic and secretary for the Philosophy Club.

I wrote *First Initial, Last Initial* while fascinated with the minimalist music of the last half century. My main goal was to write something that didn't sound too derivative of Reich and Adams, the composers that most directly inspired me. This piece is dedicated to the late Florence Sandler, who I wish could've heard this, and for my grandparents, who I'm glad still can. - AC

Philip Miller is a graduating Senior, who majors in Mathematics as well as Music. He has played the piano and been around music for his entire life, having grown up in a musical family. He will be staying at Lehigh next year to finish his degree in Music.

The first theme of this piece came with a feeling of joy that I believe was from God. The theme describes a deer running free, pursued by hunters, and finally escaping. The second theme is a tribute to my neighbor, Mildred Scott, who was always kind to me in my childhood - it has a tune adapted from her door chime that I would often hear as I waited outside her door for cookies.

- PM

Norman Dello Joio was the son of an immigrant Italian organist. He studied at the Juilliard School and with Hindemith at the Berkshire School of Music. He became one of America's leading mid-century composers and music educators, winning both a Pulitzer Prize and an Emmy. *The Vigil*, the last work he wrote before retiring as a composer, was commissioned and premiered by LUVME and Lehigh University Choral Arts.

The musical influences of Dello Joio's earlier life were nineteenth-century Italian opera, Catholic church music, and the popular music and jazz of New York in the 1920s and 30s. Dello Joio fused elements of these to form the vocabulary for his subsequent creative work. This fusion is charmingly apparent in his *Trio for Flute, Violoncello, and Pianoforte* (1944), a composition written just after Dello Joio's tenure as music director of Eugene Loring's Dance Players.

Austrian composer and conductor **Anton Webern** was probably Arnold Schoenberg's first private pupil, and with Schoenberg's other famous student, Alban Berg, became one of the major exponents of 12-note technique in the second quarter of the twentieth century. Webern applied the new technique more rigorously and concisely than either Schoenberg, who took many liberties, or Berg, who never used it exclusively; Webern's strictness, and his innovative organization of rhythm and dynamics, made him a model for many of the most adventurous composers of the mid-twentieth century.

Five Canons, op. 16 (1924). These brief canons are models of Webern's ability to discover fertile restrictions within the limitless freedom of choice offered by atonal harmony. The restrictions imposed by canonic writing are absolute, but, since the musical sense of any canon is entirely dependent on the original shape of the leading part and on the spacing of the subsequent entries, a vast number of free decisions are involved in ensuring meaningful harmonic tensions and textural balance; these tiny settings of Latin texts succeed brilliantly in their angular virtuosity.

The first song is a canon between voice and clarinet, with the bass clarinet following in contrary motion; the second is a contrary motion duet for voice and clarinet; the third, a straight canon for all three; the fourth is another duet, this time in straight canon for the voice and bass clarinet, and the final song reverses the instrumental order of the first—so that the canon is now between voice and bass clarinet, with the clarinet in contrary motion.

—Susan Bradshaw

Five Canons, Op. 16 on Latin texts

I. Christus factus est

*Christus factus est pro nobis
obediens usque ad mortem,
Mortem autem crucis.
Propter quod et Deus
exaltavit illum:
Et dedit illi nomen,
Quod est super omne nomen.*

Christ for us became
obedient unto death,
even the death of the cross.
Wherefore God also hath
highly exalted Him
and given Him a name
which is above every other name.

II. Dormi Jesu

*Dormi Jesu, mater ridet,
Quae tam dulcem somnum videt,
Dormi Jesu blandule.
Si non dormis, mater plorat,
Inter fila cantans orat:
Blande veni somnule.*

Sleep, my Jesus; mother smiles when
she can see you sweetly sleeping.
Sleep, my Jesus, tenderly.
When you don't sleep, mother weeps,
plucks the strings and sings a prayer
calling tender sleep to you.

III. Crux fidelis

*Crux fidelis, inter omnes
Arbor una nobilis:
Nulla silva talem profert,
Fronde, flore, germine.
Dulce lignum, dulces clavos,
Dulce pondus sustinet.*

Faithful cross above all others,
one and only noble tree,
none in foliage, none in blossom,
None in fruit thy peer may be.
Sweetest wood and sweetest iron,
Sweetest weight is hung on thee.

IV. *Asperges me*
Asperges me, Domine,
Hyssopo, et mundabor:
Lavabis me,
Et super nivem dealbabor.
Miserere mei, Deus,
Secundum magnam
Misericordiam tuam.

Thou shalt sprinkle me, o Lord,
 with hyssop, and I shall become clean;
 Thou shalt wash me,
 and I shall be made whiter than snow.
 Have mercy on me, o Lord,
 in Thy great
 loving-kindness.

V. *Crucem tuam*
Crucem tuam adoramus, Domine:
Et sanctam resurrectionem
Tuam laudamus, et glorificamus:
Ecce enim propter lignum
Venit gaudium in universo mundo.

We worship Thy cross, O Lord,
 we praise Thy holy resurrection
 and glorify it:
 for behold, by virtue of the tree,
 Joy has come to the whole world.

Steve Reich graduated with honors in Philosophy from Cornell University and subsequently studied composition at Juilliard and Mills, African drumming in Ghana, the Gamelan in Bali, and Hebrew cantillation in Jerusalem. His compositions, starting with his early tape-loop and phasing pieces, constantly challenge assumptions about art and aesthetics.

Eight Lines (1979) is structured in five sections, of which the first and third resemble each other in their fast moving piano, cello, viola and bass clarinet figures, while the second and fourth sections resemble each other in their longer held tones in the cello. The fifth and final section combines these materials. The transitions between sections is as smooth as possible with some overlapping in the parts so that it is sometimes hard to tell exactly when one section ends and the next begins.

In the first, third, and fifth sections there are somewhat longer melodic lines in the flute and/or piccolo. This interest in longer melodic lines composed of shorter patterns strung together has its roots in my earlier music as well as my studies in 1976-77 of the cantillation (chanting) of Hebrew Scriptures.

— SR

LEHIGH UNIVERSITY PHILHARMONIC ORCHESTRA

Paul Hsun-Ling Chou, *director*
 Timothy Schwarz, *assistant director*
 Linda Ganus, *orchestra assistant*

Violin I

Heather Longden
 Nicole Costello
 Antonis Panayotatos
 Joseph Siefers
 Jon Kamenear
 Sara Ferrari
 Andrew Crape
 Doug Pfeil
 Liz Johnston
 Samantha Kifer
 Kathy Stehly
 Rhea Bhatta
 Bevin Milavsky
 Todd Watkins
 Christine Hofmeister
 Jeanette Lorenzetti
 Karen Ambrose

Violin II

David Kurtz
 Peter Lancot
 Tim Cullen
 Alex Bruner
 Christine Gerardi
 Jennafer Warner
 Jacquelyn Lanson
 Teri O'Brien
 Margaret Hubeny
 David Kerr
 Chris Adamski
 Michael Hui
 Gregg Brentrup
 Susan Vitez
 Nobuya Tokutake

Viola

Matt Kupferman
 Takeshi Yamaguchi
 Leigh Hofstetter
 Takeshi Horochi
 Nicki Noll
 Alicia Uhl
 Catherine Kendig
 Dan Ingram
 Mona Vashi

Cello

Courtney Kelly
 Sarah Markham
 Asher Christl
 Chris Tibaldi
 Deb Ou-yang
 Ian Taylor
 Kelsey Preston

Bass

Drake Chan
 Alex Davies
 Tom Trycieki
 Steve Wright

Flute/Piccolo

Rebecca Merola
 Soo Hooi Oh
 Christine Regalla
 Ashley Steen

Oboe

Amy Gollins
 Sara Lupson
 Rachael Stapleton

Clarinet

Alice Kodama
 Kim Leidy
 Andrea Luebke
 Ashley Rittenhouse
 Amy Vanden Broek
 Sara Wallace
 Eric Weiss
 Ashley White

Bassoon

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 Katie Graul
 Philip Kish
 Jon Martin
 Sara Nearhood

Horn

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 Karl Fetzer
 Kelly Jackson
 Chris Mandeem
 Mark Savino
 Tanya Wulf

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 Dan Frank
 Michael Tobias
 Katie Wedinger

Trombone

Charles Butterhof
 Nicholas Gava
 Chris Sherman

Harp

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Timpani/Percussion

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Lehigh University Music Department

2005 – 2006 Season

2005

September

- ✓ 11 at 3 pm
- ✓ 18 at 3 pm
- ✓ 23 at 8 pm
- ✓ 24 at 8 pm
- ✓ 30 at 8 pm

Faculty Recital: Helen Beedle, *piano*
 Faculty Recital: *French Chamber Music featuring Harp and Flute*
 LU Jazz Fusion Fest: *Sketches of Spain*
 LU Jazz Repertory Orchestra: *Big Band Tribute*
 Fry Street Quartet with Eugene Albulescu, *piano*

October

- ✓ 2 at 7 pm
- ✓ 28, 29 at 8 pm

The Princeton Singers, Steven Sametz, *director: From Madness to the Sublime*
 LU Choral Arts: *A Night at the Opera*

November

- ✓ 4, 5 at 8 pm
- ✓ 11 at 8 pm

LU Philharmonic: *Fables and Folklore: French tone poems*
 LU Jazz Ensemble, Jazz Band, Jazz Combo

December

- ✓ 3 at 8 pm
- ✓ 5 - 8 at 12 pm
- ✓ 10 at 8 pm
- ✓ 11 at 4 & 8 pm

LU Wind Ensemble: *Celebrate the Season*
 Noon Recitals: *Solo performers and chamber groups*
 LU Philharmonic Orchestra: *Prokofiev and Beethoven; Timothy Schwarz, violin*
 LU Choral Arts: *Christmas Vespers* at Packer Chapel

2006

January

- ✓ 22 at 3 pm

ICWE (Intercollegiate Wind Ensemble)

February

- ✓ 11 at 8 pm
- ✓ 12 at 3 pm
- ✓ 18 at 8 pm
- ✓ 19 at 3 pm
- ✓ 25 at 8 pm

LUVME: (LU Very Modern Ensemble): *Less is More, More or Less*
 East Winds Quintet: *Harmoniemusik*
 LU Philharmonic Orchestra: *Unplugged*
 Bill Warfield Big Band
 LU Jazz Fusion Fest: *The Magic of the Flute*

March

- ✓ 25 at 8 pm
- ✓ 26 at 3 pm

LU Choir: *Extraordinary Voices*
 Eugene Albulescu: *The Dancing Piano*

April

- ✓ 7 at 8 pm
- ✓ 8 at 8 pm
- ✓ 9 at 2 pm
- ✓ 9 at 4 pm
- ✓ 9 at 7 pm
- ✓ 17 - 20 at 12 pm
- ✓ 21, 22 at 8 pm
- ✓ 23 at 3 pm
- ✓ 28, 29 at 8 pm
- ✓ 30 at 3 pm
- ✓ 30 at 7 pm

LU Jazz Ensemble, Jazz Band, Jazz Combo
 LU Jazz Repertory Orchestra: *Lost Generation of Jazz II*
 Senior Recital: Rebecca Merola, *flute*
 Senior Recital: Courtney Kelly, *cello*
 Junior Recitals ← ~~MISSING~~
 Noon Recitals: *Solo performers and chamber groups*
 LU Philharmonic Orchestra: *Sleeping with Schubert*
 LU Symphonic Band
 LU Choral Arts: *Beethoven's Missa Solemnis*
 LU Wind Ensemble: *Penned in Pennsylvania*
 Senior Recital: Josh Callen, *bass*

May

- 1 at 8 pm

LUVME: Works for orchestra by student composers ← ~~MISSING~~